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small quantities, and with or without white, according to the shade required; yellow, deepen with red into orange, and lighten with white; a citron yellow make by adding a little black and white to the yellow. The colors that contrast are, yellow with purple, red with green, blue with orange, yellow orange with blue purple, blue green with red orange, yellow green with red purple; gray can be introduced into all combinations of color, and is in perfect harmony with either blue or crimson.

Take the pattern and hold it with the left hand firmly against the wall, keeping it straight and in its right place with the aid of the lines already marked upon the wall; fill a stencil brush with the required color, which take care is thick and not inclined to run; hold the brush upright, and dab it through the cut-out part of the pattern which that particular color is intended to fill. Hold the stencil plate quite close to the wall all the time, so that there is no chance of the color running beyond the holes in the pattern. Color through all the holes in this manner, then remove the stencil plate and carefully wipe it dry, put it on one side, take up another plate, fit this, as to the pattern, into the preceding lines, paint as before, and continue until the work is finished. The paint, if properly mixed, will not run at all, but will lie upon the ground color with sharp outlines and in firm masses. Gild over with gold leaf any part of the design that requires enriching, and put a narrow band of dark paint round all parts that are gilded. Take the small brushes and paint over the "tags," or any parts of the design not perfect, but never attempt any shading, as the character of the work will be entirely spoiled if shading is introduced.



DETAIL OF BED-HANGING.
FROM THE CHÂTEAU D'EFFIAT.

Sometimes a very minute pattern has to be executed in oil colors of many shades. To obviate any chance of these shades running together and becoming confused, place the stencil pattern on the wall, and instead of brushing the paint through, outline every part of the design through the openings on to the wall with a chalk pencil; then remove the plate, and paint in the various parts with a painter's small brush. Small separate devices, such as rounds, diamonds, fleurs-de-lis, crosses, and church roses, are frequently added to a border, after it has been painted on the wall, to enlarge and beautify it. These devices are cut out separately and applied at the worker's discretion. Straight and broad horizontal lines always mark out the lower and upper parts of set borders; these are cut on separate stencil plates to the larger patterns.

When the work is completed for the day, wash the water-color stencil brushes in water, but leave the oil-color brushes to soak in oil, and when the painting is finished, wash them first in turpentine and then with soap and water.

ARTISANS AND ARTISTS.

In the middle of the fourteenth century a society of artists flourished at Florence, and among the members were found "decorative artists," working in wood and metal. The

London architect, asks "Why is it so?" and answers his own question. "It is," he says, "because the appreciation that Dello enjoyed is not forthcoming. The majority of the few rich and cultured people who could appreciate, hardly ever look at new furniture, their way of encouraging contemporary artists who devise works in wood and metal being shown in patronizing the curiosity-monger. This fashion of seeking in curiosity shops for mobilia, whether of carved work, of marquetry, or what not, is most pernicious to the development of what national art-power there may yet be latent among us. That artists should by example give currency to this fashion is to be deplored; but still more is it to be deprecated that the cabinet-maker should have given them cause by neglecting or discouraging the artistic element in his work." In this country there is less cause for complaint in this direction; probably because the resources of the bric-à-brac shops are much more limited than in England. The first-class American cabinet-maker has come to be appreciated since he has proved himself worthy of encouragement. A few of our best artists have abandoned the easel to devote themselves entirely to decorative work. But it must be confessed that we are still a long way off from the golden days of Dello, the "decorative artists" of Florence, and the casket-makers, gilders, and varnishers who were the glory of the Institute of Painters at Venice.

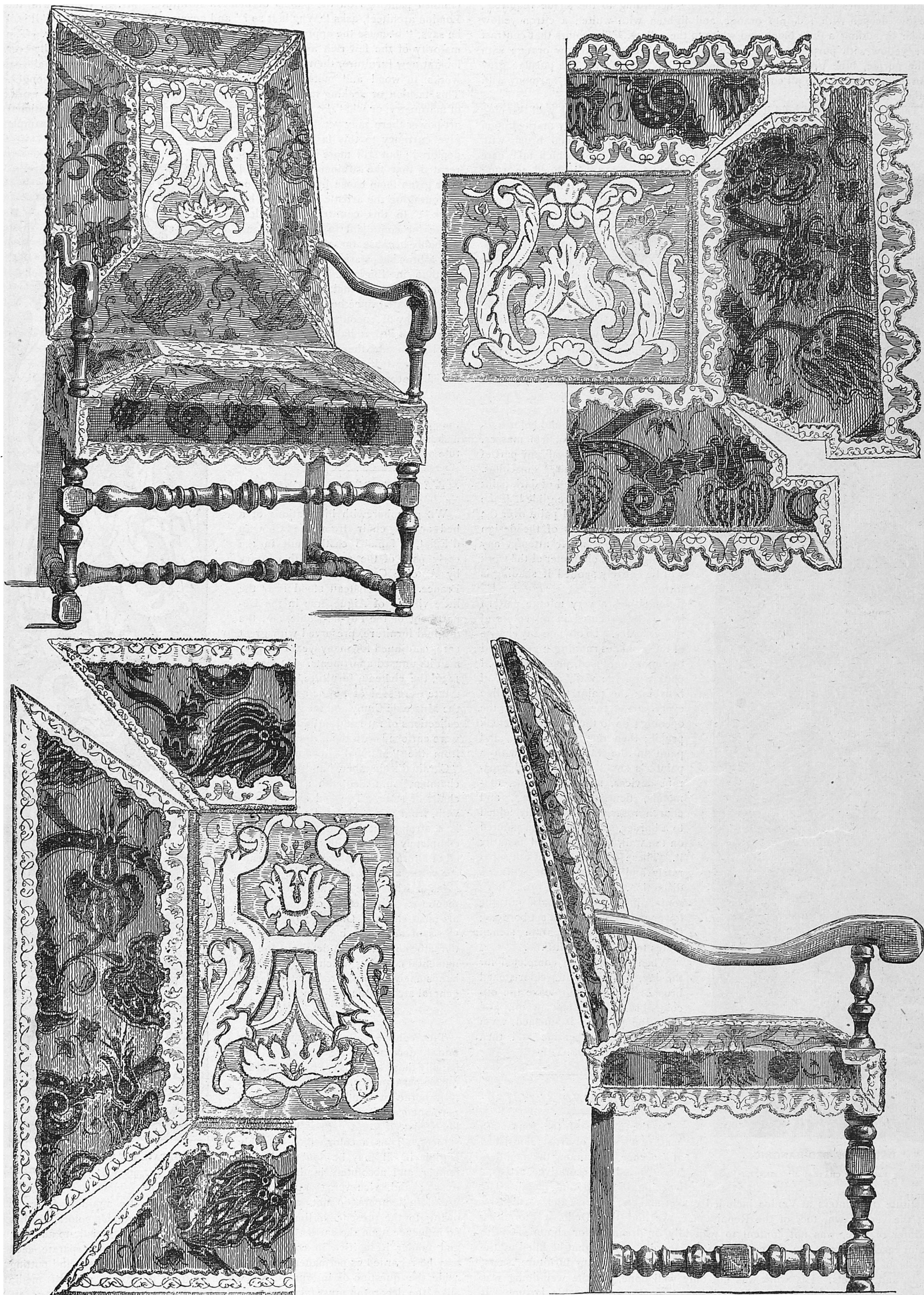
SOME RARE FRENCH FURNITURE.

WE give herewith illustrations of a bed and a chair from the Château d'Effiat, a famous castle built in the early part of the seventeenth century by Antoine Coiffier Ruzé, Marshal of France. This château stood near the little village of Aigueperse in the Department of the Puy-de-Dôme, and the original furniture, preserved with great care, continued for many years to garnish its unused apartments. At last, in 1856, the château, furniture, and entire estate were sold at public auction, and the Musée de Cluny and the government collections of rare and antique furniture were enriched with the principal pieces from the "Marshal's chamber," the "Cardinal's chamber," and the "green chamber," and also with a number of chairs of state. The bed shown herewith, from the "Marshal's chamber," is a strong but simple frame of oak, completely covered with hangings formed of alternate strips of brocaded Genoese velvet and silk damask, the rich designs of which are outlined with passementerie. The details of these strips are also shown. On page 94 are two views of an oaken chair of state from the same château, with details of the ornamental covering which is of the same handsomely embroidered material and general style as the bed-hangings.



DETAIL OF BED-HANGING.
FROM THE CHÂTEAU D'EFFIAT.

THE colors really indispensable for mural decoration are very few, and happily those are mostly of good character for permanency. It should be carefully borne in mind, however, that the permanence of most pigments is influenced to a great degree by circumstances. Thus a color which is highly eligible in oil may be doubtful in distemper, and absolutely inadmissible in fresco; and, vice versa, many colors useful in tempera do not admit oil. The limited palette again of fresco is owing to the presence of lime, which is destructive to vegetable colors, but has no influence upon the earths. So also one color may be antagonistic to another, and render it fugitive in conjunction or juxtaposition, whereas separate, each may be regarded as permanent. But besides all these considerations, and putting aside the question of internal damp which destroys all colors and all media alike, the decorator must take into his calculation the adverse influences of external damp (from condensation of breath) and the action of light, oxygen, shade, sulphuretted hydrogen or foul air, all of which affect the pigments more or less.



OAKEN STATE CHAIR FROM THE CHÂTEAU D'EFFIAT.

FRONT AND SIDE VIEWS AND DETAILS OF VELVET AND DAMASK COVERING.